

# THE CINEMATHEQUE

'78

The regular Bay Area showcase for personal and avant-garde films.  
Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F.

Donation \$2. Free coffee. For information call 586-8486.

SUNDAY, FEBRUARY 12

## Rivette's LA RELIGIEUSE

and Rimmer's REAL ITALIAN PIZZA

Jacques Rivette's LA RELIGIEUSE is generally treated as an important work of the French New Wave, but in reality, it has more in common with Carl Theodore Dreyer's THE PASSION OF JOAN OF ARC than with BREATHLESS. This is typical of Rivette, whose films, although occasionally overburdened with pretensions to artyness, continue unfairly to be shown less in this country than those of any other major French director. Comparing this film with Dreyer's work, one is struck by the multi-leveled attacks on the Church in both films, but while Dreyer points inward, towards the importance of integrity of self, Rivette moves outward, underlining his insistence on individual freedom in the world. LA RELIGIEUSE is taken from Diderot's daring 18th century novel, in which a young woman is forced to enter a convent, where she is gradually subjugated by brutality and sweetness. Rivette's stark style creates a stunning visual metaphor for the destruction of Suzanne's individuality, transforming the most beautifully crafted period furnishings into lifeless links in the chain of her imprisonment.

"David Rimmer has quietly placed the camera in the blind spot everyone walks past. A fire engine, lights flashing, stops for the firemen to dash in to get some pizza to take to the fire... You haven't been to New York till you've seen REAL ITALIAN PIZZA." -- Gerry Gilbert, B.C. Monthly Magazine

LA RELIGIEUSE/THE NUN (1965, 130 min.)  
REAL ITALIAN PIZZA (1971, 12 min.)

THURSDAY, FEBRUARY 16

## Lewis Stein

"FRAGMENTS OF A FILM BY STANLEY BRASLOFF"  
LEWIS STEIN IN PERSON

This film started with a conversation with Jonas Mekas which resulted in Lewis Stein asking Mekas to choose some commercial film which he thought either appropriate or inappropriate to the occasion, as he so chose. After the initial selection was made and the print acquired Stein then took the film and indiscriminately cut it into hundreds of strips of varied lengths and indiscriminately spliced the feature back together. The result was a film which is no less than the film he started out with. The strange thing about this film is that you get the whole plot and character development--not in the same order of course--but everything is there and in a form which is a lot more fun to watch. And in the long run a lot more interesting because the normal weaknesses of a cheap narrative aren't as noticable in this hilarious new form.



Production still - LA REGION CENTRALE

SPECIAL PROGRAM - FRIDAY, FEBRUARY 17-8 PM

## LA REGION CENTRALE

MICHAEL SNOW IN PERSON

During the week of February 13-17 the San Francisco Art Institute will be privileged to have filmmaker Michael Snow, unquestionably one of the most important filmmakers of the last 10 years, as a visiting Artist-in-Residence. On Friday evening, he will show his LA REGION CENTRALE (1971).

"The central region of the title is a nearly barren plateau, void of people or any signs of their existence, and this region is also the sky above it, which the camera sweeps in 360 degree circles, explores in expanding or contracting spirals, and crosses in zig-zagging pans... By programming the movements of the camera in advance, Snow and his crew were able to have themselves dropped by helicopter on the plateau for several days and hide out of view while the individual takes of the film were being made. The complete absence of humans, combined with the panoramic and visibly mechanical movement of the camera, gives the cinematic image a terrible autonomy."

--P. Adams Sitney, Visionary Film

SUNDAY, FEBRUARY 19

## A Brakhage Miscellaneum

"25 years of labor in the medium. Many see his works and think they know his STYLE. People still walk out of every Brakhage show I've been to. Such prolificity. The man has made many different TYPES of movies. This show has been compiled to stress the multiplicity. Four dissimilar mature works: one sound B&W, one hand painted (reduced from 35mm.) one documentary, one epistemological concentration. After DOG STAR MAN, before 10 SHORT FILMS 1975. Film is different every viewing. Here we have many ideas at play. By one of the few masters." -- Henry Hills

Our program will include:  
FIRE OF WATERS (1965) 10min.  
THE HORSEMAN, THE WOMAN, AND THE MOTH (1968) 19min.  
THE ACT OF SEEING WITH ONE'S OWN EYES (1971) 32min.  
THE RIDDLE OF LUMEN (1972) 13.5min.

THURSDAY, FEBRUARY 23

## GLYPHS and Other Films

JOEL SINGER IN PERSON

Of the new San Francisco filmmakers Joel Singer is certainly the most prolific. But what is more important: his films have a consistency of quality and integrity which has already earned him a position of importance in the film world. Last year he was the subject of a Cineprobe at New York's Museum of Modern Art. Two of his films, PERISPHERE and SLICED LIGHT, previously shown as silent films will be seen in their new sound versions for the first time in the Bay Area. His most ambitious work to date is an ongoing series entitled GLYPHS, part III of which is being shown for the first time tonight. Of GLYPHS I&II Robert Penrose in CINEMANEWS has written:

"The two films GLYPHS I&II are a series of transient, frangible signs, the moments when light splits through the commonplace to become supernatural. They are, the title suggests, fragments from buried civilizations and past lives, whose language and wisdom is mute but visible. The signs are (have always been) written in the hip of a cloud, in the stall of a bird, in the skull of the full moon, in the tongue of the ocean lapping the salty crevices of rock. In water and air and light, in tree and shadow, Singer's camera eye, as if licked by a serpent's tongue, reads and understands the language of light, discovering new motions and gleams that our eyes could never witness... In all of his films an animating, enlightening spirit transmutes the eye's dross into a crystal elixir. In the camera's dark retort, from the black cave and womb behind the shutter, life is relighted."

This evening's program will include:  
BREAKDOWN (74) 3min  
JUDY (74) 3min  
PERISPHERE (75) 15min  
ADIEU BEAUSEJOUR (75) 3min  
SLICED LIGHT (76) 15 min  
GLYPHS I, II, and III (76, 77, 78) 30 min  
TOGETHER (76) 3min  
WINDOWMOBILE (77) 8min  
SONG OF THE GODBODY (77) 11m  
above 3 with James Broughton  
BEHEMOTH (77) 5min

SUNDAY, FEBRUARY 26

## Keaton's SHERLOCK JR.

Plus BRUCE CONNER'S "A MOVIE" and "REPORT"

SHERLOCK JR. (42 min.) - Fifty years have gone by since Buster Keaton made this comedy, but it is still a fine work of entertainment as well as bearing an astonishing resemblance to such monumental works of the same period as Dziga Vertov's MAN WITH A MOVIE CAMERA. Keaton plays a projectionist who falls asleep and dreams himself into the movie he is showing. This gives Keaton the chance to make up a whole series of gags based on the irreality and the structure of movies.

A MOVIE (12 min.) by Bruce Conner. "The first film collage of its kind - often imitated but never equalled in intensity and truth." --Philadelphia Enquirer

REPORT (13 min.) by Bruce Conner. "Conner is the most brilliant film-editor of the avant-garde. In REPORT he has used newsreel footage and radio tapes of President Kennedy's assassination to produce a thirteen minute movie that captures unbearably yet exhilaratingly, the tragic absurdity of that day." --Newsweek

THURSDAY, MARCH 2

## Oklahoma — New Mexico

KNECHT/SANDAGE/DOBERMAN

There are two observations which one is likely to have when viewing films from another part of the country for the first time: the first is, how much these films resemble or rather have in common with ours, the second is, how much they don't. The filmmakers represented on this program have, each of them, different sets of concerns but some which they share. Each of these filmmakers will be featured on one-man shows in the future.

From Oklahoma: John Knecht & Steve Sandage  
FLASHY DANCER (75) 4min by John Knecht

Using found footage of "Western Day" at a late forties country club, FLASHY DANCER is a comment on western "regional imagery and 'special effects'."

BILM-BUILDING (75-76) part I STRUCTURE 5min, part two FILM INSPECTION 6min, part five THIS IS NOT VIDEO 6min

Utilizing nearly every film technique available to the non-industrial filmmaker Knecht explores a variety of aesthetic problems thereby establishing his relationship to the medium which is of course personal however emphasizing the materiality of the medium.

RACING STRIPES (76) 6min by John Knecht

"The 'street rod' is a vehicle operating in a linear time oriented path much as the individual microscopic dust particle traveling through the emulsion layers, leaving its trail of light."

THE WORLD'S LARGEST BELTBUCKLE (76) 10min by John Knecht  
"attempts to show the energy that existed in the construction of the vast piece assembled at the Fort Worth Art Museum as part of the Great American Rodeo Show in 1976."

EXCERPT by Steve Sandage "deals with the contrast/contradiction between what is being told and how it is being told. The information being conveyed epitomizes, if you will, those narrative qualities that have a base much more in the literary than in the filmic."

ADJUSTMENTS by Steve Sandage "Concerns itself with alternatives."

LIMITS by Steve Sandage "deals with several of those limitations that film imposes upon itself... (such as its) limited field of vision that becomes more or less limited according to camera perspective. Positive and negative matters let the viewer see new information while, at the same time, allowing a retention of what was previously seen."

Films from New Mexico: Gary Doberman

SILENT WINDOW THINKING (73) 12 min.

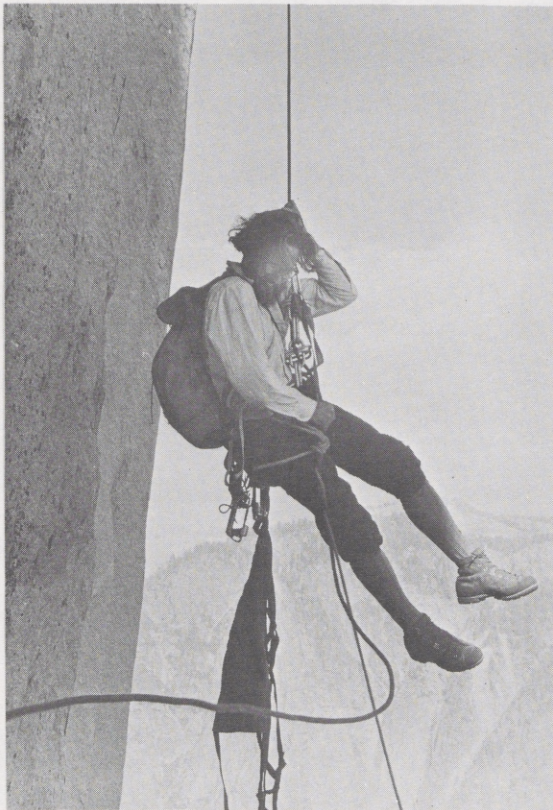
FULL MOON NOTEBOOK (75) 11min

FISHERIES (75) 6min

RHYME (77) 5min

"I think Gary Doberman is an artist of film... and I can only name under twenty in the nation... yes, there are very few people I recognize as artists really dedicated to making works of lasting value, and Gary Doberman is one of them... and a very great one actually."

--Stan Brakhage



Fred Padula's EL CAPITAN

SUNDAY, MARCH 5

## EL CAPITAN

FRED PADULA IN PERSON

Bay Area filmmaker, Fred Padula, will present his definitive film of rock climbing, EL CAPITAN, a visually stunning record of a 3000 foot climb of a rock face in Yosemite Valley. The three-day ascent of the landmark El Capitan was undertaken for the purpose of filming, resulting in beautiful color imagery of a technical quality not usually possible in films made under such extreme conditions. Lito Tejada-Flores, Gary Collier and Richard McCracken participated in the climb; along with Glen Denny, who shot much of the footage. Padula then edited the film, concentrating on subjective impressions of the experience, rather than simply documenting the climb. The result is a film which is visually breathtaking as well as psychologically revealing.

Also on this program will be LITTLE JESUS (HIPPI HILL)  
"Beautiful people making vibrations with super-contemporary musical artifacts blended with aromatic-anesthetizing gas masks dispensing cannabis sativa producing arrogance of moral grandeur submerged within herds of small children and pet dogs."

Open Screening: Except in the case of programs presented by the filmmaker him/herself or exceptionally long shows, all films are welcome for open screening after the scheduled program. To submit a film for open screening, please bring it to the projection booth before the show begins.

THURSDAY, MARCH 9

## Music and Film by Phill Niblock

PHILL NIBLOCK IN PERSON

Phill Niblock is a filmmaker-composer and environmental artist who has a special and beautiful film style. His work has both ease and intensity. The casualness is an obvious reflection of Niblock himself, the intensity comes as a surprise, and his images, coupled with his overall vibrational compositions tend to mesmerize...

The Sun Ra film is a departure from his other work, is both abstract and unique, and for me is the most creative film I have ever seen in relation to jazz. It becomes the music itself...

In TRABAJANDO each shot dwells on some situation for its pure visual notational possibilities and Niblock has a very good eye and feeling for abstracting nature... Film borders between illusion and reality and in these films one becomes transported and entranced into these fields and hillsides. Of course, it is no fun to work hard in the hot sun all day, but on film, when everything is beautifully designed, when the colors are so rich, it all seems so peaceful and right... The harnessed horses, with their deep brown velvety rumps contrasted against rich greens, their tails swaying and spiraling, are a good change of pace from the workers' dance. --Leonard Horowitz in the SOHO WEEKLY NEWS

(Music) consisting of sustained, closely juxtaposed notes knitted together in slowly but sometimes suddenly shifting texture. The notes were produced primarily by wind instruments, then altered and remixed subtly onto tape... concerned itself more with mood than with forms, but the mournful, meditative sound had a definite allure, and there was an added piquancy in the tense, tight beats, lazily cyclic curves and floating colorational shifts induced by clashing overtone patterns.

--John Rockwell, N.Y. Times



DIARY OF A COUNTRY PRIEST

SUNDAY, MARCH 12

## Darbonne / Bresson

REGITEL TRAINING AT BULL LOCK'S (15 min.) by Rodger Darbonne. Relying on intuition and a largely deadpan approach to his subject matter, Rodger Darbonne turns a very straight introduction to the super-cash register into something quite other, vaguely reminiscent of Helene Kaplan's buzzingly direct films, at times almost too real to be apprehended. "This is an orientation film for both training and sales promotion purposes. I made it on speculation for American Regitel Corporation, partly for the prospect of money and partly for the personal opportunity to make a 'different' kind of industrial film..."

--Rodger Darbonne

DIARY OF A COUNTRY PRIEST (120 min.) directed by Robert Bresson. In 1950 Bresson made the decision to give up using professional actors. Instead he cast an inexperienced stage actor, Claude Laydu, as the saintly young curé of Ambricourt, the country priest of this film. After more than a year spent with his 'players', Bresson made this film, one of the most personal and successful works of the French cinema - the problem then became one of reinserting the players back into their real lives after the conclusion of filming. "Bresson's film is that rare phenomenon, a Christian tragedy, rare precisely because tragedy implies that in this life at least good is pulverised while the evil flourish as the green bay tree; too many Christian moralists seem strangely anxious to assert that good and evil will earn their due reward here and now even if by some mischance there is no life after death." -- Raymond Durgnat

THURSDAY, MARCH 16

## The Films of Dana Gordon

DANA GORDON IN PERSON

In our continuing effort to show the best of the new film work from across the country we bring you a young filmmaker from Milwaukee, who is currently teaching at The University of Wisconsin. Of his films he writes: "I might say that I use a simplicity of means, a graspable surface structure, to invoke a complex group of parallel and interacting 'conceptual' tracks in the viewer's mind, thus bringing the viewer intellectually and sensuously within the film. Or to put it another way, the film as preserved on film is not complete, it is only complete 'when seen' at which time the mental activity of each individual in the theatre provides the rest of the material 'in' the film... I think that the notion of the film taking place in the mind rather than on the screen... is a good way to describe the action of these pieces, a good place to put emphasis."

Our program will consist of:  
MOVIE SET THEORY; A UNIVERSE OF DISCOURSE, A TABLE OF CONTENTS (76) 21min.,  
PERUGIA AMBULAMATOGRAPH (75) 40min  
BOSTON TRANSFERENCE (74) 9min  
THE FUTURE OF AN ILLUSION (73) 14min

"...have a directness and freshness in their use of autobiographical material." Amy Taubin, SOHO WEEKLY NEWS

SUNDAY, MARCH 19

## MERMAID BLUES

PLUS FILMS BY STANLEY COBB AND GEORGE KUCHAR

MERMAID BLUES (30 min.) by Peter J. Lawrence. This will be the premiere showing of the film version of Charles Bukowski's story "The Copulating Corpse of Venice California", which has something to do with two guys who cop a stiff from the morgue. Once in a while, a literary adaptation really succeeds in doing justice to the original work - and MERMAID BLUES is definitely one for the record. Bukowski is a tough act to follow, but Lawrence pulls it off with aplomb in this gracious and funky film. Includes one of the great urinal scenes of all times.

EXPERIMENT IN CONTRASTS (12 mins.) by Stanley Cobb. The erstwhile Berkeley raconteur stars in this highly original "outsider" film from the mid-Sixties, playing a number of parts by himself and occasionally being joined by other actors. Also known as TRIALS AND TRIBULATIONS OF MAKING ONE'S OWN SCREENTEST AND LONELINESS OF AN ACTOR.

UNSTRAP ME (77 min.) by George Kuchar, produced by Walter Gutman. Starring Walter Gutman and a lot of women with a few elephants. "This film is my longest movie in color because someone else produced it. It has a lot of scenery and the soundtrack has a lot of sound. I went to Cape Cod, New Jersey and Florida and got drunk in most of those places because Walter drinks a lot and I had nothing else to do between shooting. The drunkenness did not affect my shooting but many people think that it did." --George Kuchar

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List / Foundation for Art in Cinema / 339 Head St. / San Francisco, CA 94132

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